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CATALOGUE
OF
IMPORTANT
OLD MASTER ENGRAVINGS AND ETCHINGS

The Property of a Gentleman

INCLUDING

PIETER BRUEGHEL THE ELDER, *Landscape with the Rabbit Hunters*

AFTER PIETER BRUEGHEL THE ELDER, *Twelve of the Large Landscapes*

AFTER PIETER BRUEGHEL THE ELDER, *Eight of the Men-of-War*, engraved by Frans Huys

AFTER PIETER BRUEGHEL THE ELDER, *St. James and the Magician Hermogenes (a pair)*;
The Temptation of St. Anthony; *The Last Judgement*; *The Ass at School*;
The Wedding of Mopsus and Nisa

SIR ANTHONY VAN DYCK, *Portrait of Frans Snyders*, the unfinished second state

REMBRANDT VAN RIJN, *The Descent from the Cross by Torchlight*

CLAESZ JAN VISSCHER, *Men-of-War in Full Sail (a pair)*

AND OTHERS BY OR AFTER CAREL ALLARDT, HANS BOL, PIETER VAN DER BORCHT,
JAN WELLENS DE COCK AND ADRIAEN COLLAERT

WHICH WILL BE SOLD BY AUCTION

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CATALOGUE
OF
IMPORTANT OLD MASTER
ENGRAVINGS AND ETCHINGS

Day of Sale: Tuesday, 23rd March, 1965
at eleven o'clock precisely

The Property of a Gentleman

CAREL ALLARDT

1 THE MONTHS OF JANUARY, MAY, JULY, AND OCTOBER, showing the appropriate figures engaged in picking flowers, harvesting, wine-making and sitting over a fire (apparently undescribed except in Bénézit I, p. 107), engravings, with slight horizontal folds, otherwise in good condition (each 525 mm. by 423 mm.) (4)

After HANS BOL

2 A RIVER VALLEY OVERLOOKED BY CASTLES, published by Hieronymus Cock, 1562 (HOLLSTEIN III, 3), etching, first state before the number, a little jug watermark, with 20-30 mm. margins, in good condition (227 mm. by 320 mm.)

PIETER VAN DER BORCHT IV

3 THE LARGE COUNTRY WEDDING FEAST (WURZBACH 13; BASTELAER AND DE LOO 2; HOLLSTEIN III, 466), etching, published by Bartolomeus de Momper, an unevenly printed impression, with thread margins, a tear (repaired) in the top left corner and another in the centre portion, three thin-spots (366 mm. by 507 mm.)

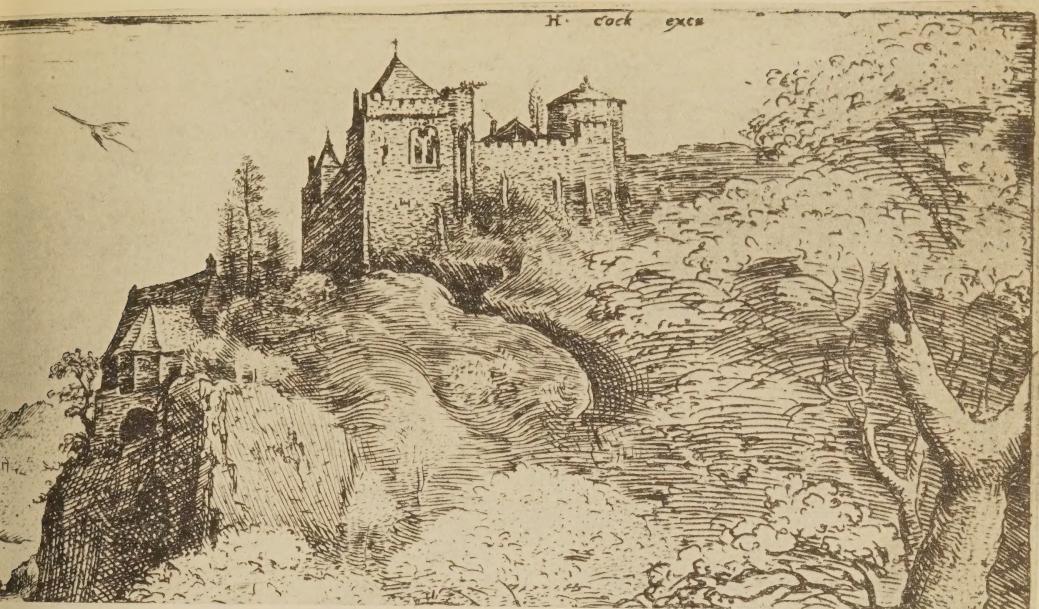
PIETER VAN DER BORCHT IV

4 Illustrations to Henri Jansenn Barrefelt's *Imagines et Figurae Bibliorum* (HOLLSTEIN III, 1-100; DELEN II (1), 89 and pl. xxiii), etchings, ninety-seven plates, including a duplicate first edition of plate no. 6, otherwise all second or later edition, all with margins, mostly in good condition (each 183 mm. by 245 mm.) (97)

PIETER VAN DER BORCHT IV

5 Illustrations to *Figures de toutes les plus remarquables histoires et aultres evenemens du vieil et nouveau Testament*, published by Michel Colin, 1613 (LE BLANC, *Manuel*, I, p. 465; HOLLSTEIN III, 101-188), etchings, fifty-one plates, trimmed to the borderline, mostly in good condition (each 96 mm. by 225 mm.) (51)





(detail)

PIETER BRUEGHEL THE ELDER

6 LANDSCAPE WITH THE RABBIT HUNTERS (BASTELAER I; HOLLSTEIN III, 1), etching, only state, signed on the plate and dated 1566, a very fine early impression, with thread margins on three sides, trimmed to the borderline along the bottom, in good condition
(213 mm. by 290 mm.)

** The dolphin and flower watermark on this etching does not exactly correspond with Briquet 5842 (Wolbeck 1555 and Brunswick 1558) but it has marked similarities with Briquet 5845 of which the use is recorded between 1562 and 1568.

On the back are the traces of a contre-épreuve of another print, of which a seated female figure holding a vase can be distinguished, and in the double line of inscription, the words PEIOVI (?) and MORBV.

Apart from the unfinished woodcut *The Dirty Bride*, this etching is the only print by Brueghel the Elder. Although it is dated 1566 on the plate, Brueghel probably had the original idea in 1560, that being the date on the drawing of the same composition in reverse in the collection of F. Lugt. There is no record of the number of impressions known. Hollstein notes only three sales: Peltzer in 1913, Schoeller in 1921 and Friedrich-August in 1928. Another hitherto unknown impression was sold in these rooms on the 10th March 1964, lot 16.



After PIETER BRUEGHEL THE ELDER

7 PROSPECTUS TYBERTINUS (BASTELAER 3; HOLLSTEIN III, 3), engraving and etching, second state with letters but before the number, a good impression, some uneven printing in the foreground, with 25 mm. margins on three sides, cut within the platemark along the bottom edge, in good condition (317 mm. by 427 mm.)

** This is a view of one of the cascades at Tivoli.



-5- HIERONYMUS IN DESERTO -

After PIETER BRUEGHEL THE ELDER

8 S. HIERONYMUS IN DESERTO (BASTELAER 7; HOLLSTEIN III, 7), engraving and etching only state, a good impression, a shield (?) watermark, with 5 mm. margins all round, with a vertical centre fold, in good condition (323 mm. by 422 mm.)

** The tree under which St. Jerome kneels is very similar to one in *The Landscape with Town and St. Jerome*, a pen and ink drawing in the collection of Dr. Felix Somary, Zurich (Münz 22 and pl. 21).



After PIETER BRUEGHEL THE ELDER

9 MAGDALENA POENITENS (BASTELAER 8; HOLLSTEIN III, 8), engraving and etching, a very good impression, with the diagonal lines on the Magdalen's face, with 6-8 mm. margins all round, a vertical centre printer's crease (split down 20 mm. on the upper edge), otherwise in good condition (324 mm. by 428 mm.)

** The mountain range in this engraving has been compared with that in a landscape drawing in the Kupferstichkabinett, Dresden (Münz 6 and pl. 6).

Hollstein gives two states of this print, of which the first is before the shading on the Magdalen's face. The only recorded example of this first state was sold by C. G. Boerner in November, 1928, Lot 158, and is reproduced in Tolnai, *Die Zeichnungen Pieter Bruegels*, Zürich, 1952, pl. XCVI.



After PIETER BRUEGHEL THE ELDER

10 AN ALPINE LANDSCAPE WITH A DEEP VALLEY (BASTELAER 9; HOLLSTEIN III, 9),
engraving and etching, only state, a good, early impression, with 4 mm. margins
on three sides, the bottom edge cut just within the plate-mark, with a vertical
centre fold (invisible from the front), a small stain on the upper edge, otherwise
in good condition (318 mm. by 426 mm.)

** The drawing for this print is in the Louvre (Münz 13 and pl. 13). The two rocks
in the centre foreground were probably added at the engraving stage but may be
compared with those in the water of a pen and ink *Alpine Landscape* in the collection
of Count Antoine Seilern (Münz 12 and pl. 12).



After PIETER BRUEGHEL THE ELDER

II INSIDIOSUS AVCEPS (BASTELAER 10; HOLLSTEIN III, 10), engraving and etching, only state, a very fine, early impression, with 5-12 mm. margins all round, one or two small stains, a tear in the top left corner, otherwise in good condition

(321 mm. by 427 mm.)

** This is a view of the Ticino valley with the Castello Grande, Uri, and the Castello Montebello, Schwyz. The composition derives in part from two drawings, *Landscape with a Range of Mountains*, at Chatsworth (Münz 16 and pl. 16), and *River Valley*, in the Kupferstichkabinett, Dresden (Münz 8 and pl. 8).



After PIETER BRUEGHEL THE ELDER

12 PLAUSTRUM BELGICUM (BASTELAER 11; HOLLSTEIN III, 11), engraving and etching, only state, a very fine, early impression, with 8-10 mm. margins all round, with a horizontal tear (repaired) across the centre, a small tear in the lower left margin, otherwise in good condition (320 mm. by 426 mm.)



After PIETER BRUEGHEL THE ELDER

13 SOLICITUDO RUSTICA (BASTELAER 12; HOLLSTEIN III, 12), engraving and etching, only state, a very good impression, some uneven printing, with 4-7 mm. margins on three sides, the title space cut and replaced with a blank margin apparently taken from another subject of the same set, with a vertical centre printer's crease, a thin-spot, otherwise in good condition (307 mm. by 431 mm.)

** The preliminary drawing in reverse for this print is in the Print Room of the British Museum, cf. C. White, *The Burlington Magazine*, no. 729, vol. CV (Dec. 1963), pp. 560-563.



EVNTES IN EMAVS

After PIETER BRUEGHEL THE ELDER

14 EUNTES IN EMAUS (BASTELAER 14; HOLLSTEIN III, 14), engraving and etching, only state, a very fine, early impression, with 4-5 mm. margins all round, with a 70 mm. tear (repaired) in the lower portion and a smaller tear near the bottom left corner, otherwise in good condition (324 mm. by 426 mm.)



FUGA DEIPARAE IN AEGYPTUM.

Brueghel anno
M. CCCC. XXXV.

After PIETER BRUEGHEL THE ELDER

15 FUGA DEIPARAE IN AEGYPTUM (BASTELAER 15; HOLLSTEIN III, 15), engraving and etching, only state, a fair impression, with 8 mm. margins all round, a vertical centre fold (invisible from the front), in good condition (316 mm. by 421 mm.)



After PIETER BRUEGHEL THE ELDER

16 PAGVS NEMOROSUS (BASTELAER 16; HOLLSTEIN III, 16), engraving and etching, first state before the address of Clement de Jonghe, a good impression, with a lily and bunch of grapes watermark, with 6 mm. margins on three sides, trimmed just within the platemark along the bottom edge, a tear (repaired) in the lower left margin, two or three printer's creases, otherwise in good condition

(319 mm. by 427 mm.)



After PIETER BRUEGHEL THE ELDER

17 *MILITES REQUIESCENTES* (BASTELAER 17; HOLLSTEIN III, 17), engraving and etching, only state, a good impression, trimmed to the platemark on three sides, the bottom edge cut, with a vertical centre fold (302 mm. by 427 mm.)

** From the collection of the Rev. J. Burleigh James (L. 1425). On the back of this print are various pen and ink sketches and scribbles in a 16th or early 17th-century hand.



After PIETER BRUEGHEL THE ELDER

18 THE LARGE ALPINE LANDSCAPE (BASTELAER 18; HOLLSTEIN III, 18), engraving and etching, only state, a fair impression, trimmed close on three sides, some nicks and one or two tears at the edges (370 mm. by 464 mm.)

After PIETER BRUEGHEL THE ELDER

19 A MAN-OF-WAR WITH AN INSCRIPTION ON THE STERN ' DIE SCIP 1564 ' (BASTELAER 98; HOLLSTEIN III, 98), engraving, by Frans Huys, second state after the erasure of the date, a good impression, with thread margins, slightly stained in the lower right edge, otherwise in good condition (241 mm. by 192 mm.)
** In Brueghel's time the man-of-war would probably be a merchantman equipped with cannon, thus easily adaptable for naval warfare. For discussion of the ships and galleys depicted by Brueghel, *cf.* H. A. Klein, *The Graphic Worlds of Peter Brueghel the Elder*, New York, 1963, pp. 51-55.

After PIETER BRUEGHEL THE ELDER

20 A MAN-OF-WAR IN FULL SAIL WITH THE FALL OF ICARUS (BASTELAER 101; HOLLSTEIN III, 101), engraving, by Frans Huys, first state, a good impression, with 2-3 mm. margins, in good condition (216 mm. by 293 mm.)



LOT 19



LOT 20

After PIETER BRUEGHEL THE ELDER

21 A MAN-OF-WAR SAILING TOWARDS THE LEFT, WITH A FISHING-BOAT ASTERN AND A TOWN IN THE BACKGROUND (BASTELAER 102; HOLLSTEIN III, 102), engraving, by Frans Huys, only state, a good impression, with a crown or crowned shield watermark, with 5 mm. margins, in good condition (223 mm. by 294 mm.)

After PIETER BRUEGHEL THE ELDER

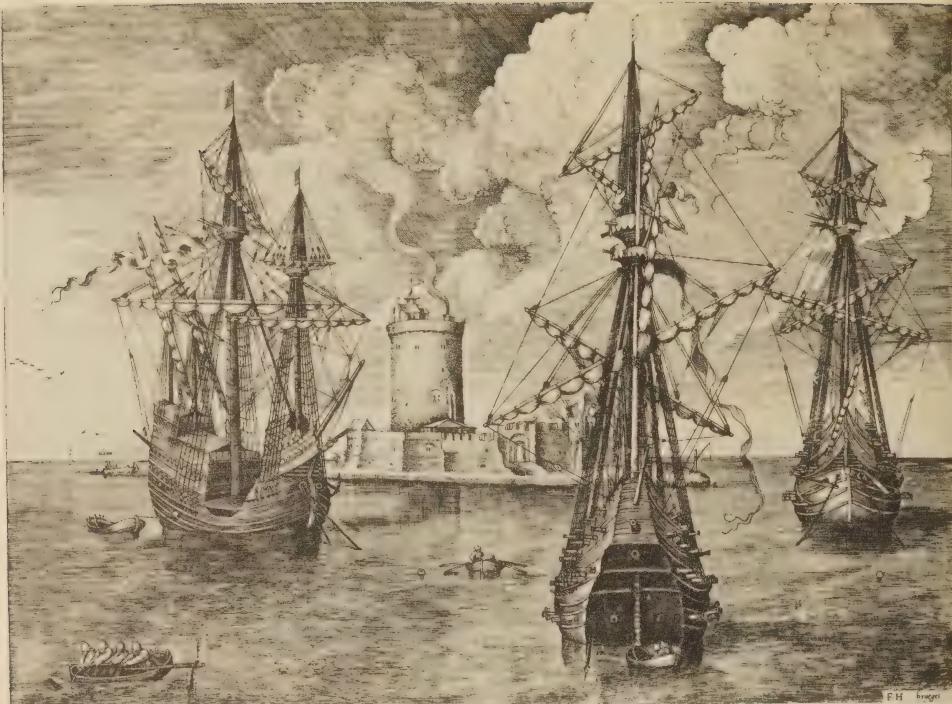
22 A MAN-OF-WAR AT ANCHOR, WITH A TOWN IN THE BACKGROUND (BASTELAER 103; HOLLSTEIN III, 103), engraving, by Frans Huys, only state, a fair impression, with a gothic P watermark, cut close all round and with the space below the engraving cut, a repair in the upper margin and another in the bottom left corner, other thin-spots reinforced from behind (220 mm. by 291 mm.)



LOT 21



LOT 22



LOT 23



LOT 24

After PIETER BRUEGHEL THE ELDER

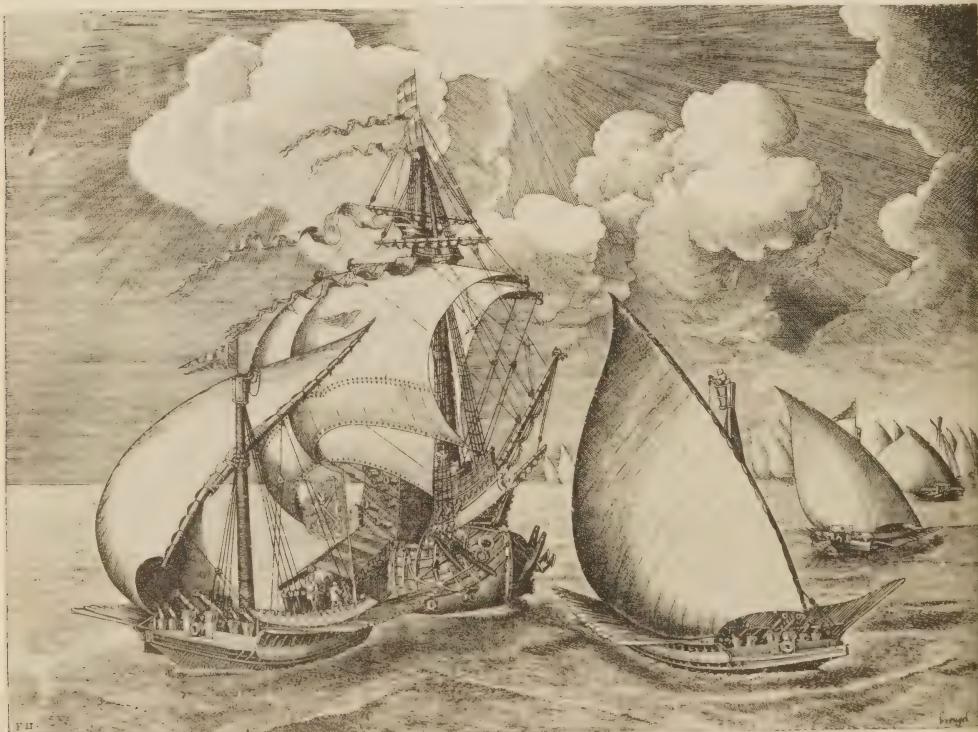
23 THREE MEN-OF-WAR ANCHORED NEAR A FORTRESS (BASTELAER 104; HOLLSTEIN III, 104), engraving, by Frans Huys, probably first state, a good impression, with a gothic P watermark trimmed close and with the space below the engraving cut, a small repair in the lower right portion, a 20 mm. tear (repaired) in the left margin (215 mm. by 290 mm.)

After PIETER BRUEGHEL THE ELDER

24 THREE MEN-OF-WAR IN A STORM, WITH ARION ON A DOLPHIN (BASTELAER 105; HOLLSTEIN III, 105), engraving, by Frans Huys, first state before the erasure of 'H. Cock ex.' a good impression, with 2 mm. margins (slightly nicked in places), otherwise in good condition (220 mm. by 292 mm.)



LOT 25



LOT 26

After PIETER BRUEGHEL THE ELDER

25 Two Galleys and a Man-of-War with the Fall of Phaeton (BASTELAER 106; HOLLSTEIN III, 106), engraving, only state, a good impression, with a hand and star watermark, with thread margins part of the way round, elsewhere trimmed to the platemark or a little cut into, two holes in the bottom edge (but not affecting the engraved surface), the whole lower edge reinforced from behind
(216 mm. by 276 mm.)

After PIETER BRUEGHEL THE ELDER

26 A Man-of-War Approaching Two Armed Galleys (BASTELAER 107; HOLLSTEIN III, 107), engraving, by Frans Huys, first state before the plate was reduced in width, a good impression, with a gothic P watermark, trimmed close on three sides and with the space below the engraving cut, the top left corner torn and repaired, another small repair in the upper margin
(214 mm. by 288 mm.)

After PIETER BRUEGHEL THE ELDER

27 CHRIST IN LIMBO (BASTELAER 115; HOLLSTEIN III, 115), engraving, by Pieter van der Heyden, only state, a fair impression, with a gothic P watermark, with thread margins on three sides, cut close along the bottom, the top right corner torn, two other small nicks in the margins (223 mm. by 294 mm.)
** The preliminary drawing, dated 1561, is in the Albertina, Vienna (Münz 149 and pl. 146).

After PIETER BRUEGHEL THE ELDER

28 ST. JAMES VISITING THE MAGICIAN HERMOGENES (BASTELAER 117; HOLLSTEIN III, 117), engraving, probably by Pieter van der Heyden, only state, with the date 1565, a fair impression, trimmed to the platemark, the bottom corners torn, a hole in the lower left portion, other thin spots and repairs (218 mm. by 292 mm.)
** The story is from the *Golden Legend*. St. James of Compostella was brought into the presence of the magician by devilish arts, but the saint overcame the enemy by his superior command of the evil spirits, as is shown in the following companion print.

After PIETER BRUEGHEL THE ELDER

29 THE DOWNFALL OF THE MAGICIAN HERMOGENES (BASTELAER 118; HOLLSTEIN III, 118), engraving, by Pieter van der Heyden, only state, with the date 1565, trimmed close or with thread margins, the paper split vertically down the centre, a stain in the centre portion, backed (220 mm. by 292 mm.)
** The preliminary drawing is in the Rijksmuseum, Amsterdam (Münz 150 and pl. 147).

After PIETER BRUEGHEL THE ELDER

30 THE TEMPTATION OF ST. ANTHONY (BASTELAER 119; HOLLSTEIN III, 119), engraving, possibly by Pieter van der Heyden, only state, a fair impression with a crown or crowned shield watermark, trimmed to the platemark, laid down at the edges, a hole (repaired) and large tears in the centre (245 mm. by 326 mm.)
** The preliminary drawing is in the Ashmolean, Oxford (Münz 127 and pl. 124).



TOBLITE O PORTA, CAPITA VESTEA, ATTOLLIMINI FORES SEMIPITERNE, ET INGREDIETVR REXILLE GLORIOSUS.

LOT 27



AVLTAE TRIBULATIONES IVSTORVM, DE OMNIBVS IIS LIBERABIT EOS DOMINVS. PSAL. 33.

LOT 30

After PIETER BRUEGHEL THE ELDER

31 THE LAST JUDGEMENT (BASTELAER 121; HOLLSTEIN III, 121), engraving, by Pieter van der Heyden, only state, a fair impression, with a gothic P watermark, trimmed close and with the bottom border cut, three corners torn, yellowed
(213 mm. by 291 mm.)

** The preliminary drawing, signed and dated 1558, is in the Albertina, Vienna (Münz 137 and pl. 134).

After PIETER BRUEGHEL THE ELDER

32 THE ASS AT SCHOOL (BASTELAER 142; HOLLSTEIN III, 142), engraving, by Pieter van der Heyden, second state with the date altered to 1557, a later impression, with small margins most of the way round, a small hole near the upper right edge, three tears in the bottom edge (reinforced from behind)
(234 mm. by 303 mm.)



MOPSO NISA DAT VR, QVID NON SPEREMVS AMANTES.

After PIETER BRUEGHEL THE ELDER

33 THE WEDDING OF MOPSIUS AND NISA, OR THE DIRTY BRIDE (BASTELAER 216; HOLLSTEIN III, 216), engraving, by Pieter van der Heyden, first state with the address of H. Cock, a fair impression, with an indistinct watermark, trimmed to the platemark, slightly cut along the bottom border, the bottom left and right corners torn and the top corners nicked, other small tears in the margins, a small stain near the right edge (219 mm. by 287 mm.)

** 'Mopso Nisa datur . . .' is a quotation from Virgil's Eighth Eclogue, and is spoken by the shepherd Damon, who has lost his beloved Nisa to a rival called Mopius.

The drawing (in pen and brown ink on a wooden block, c. 1566) is in the Metropolitan Museum, New York (Münz 153 and pl. 150). Part of the block has already been incised.

After PIETER BRUEGHEL THE ELDER

34 The Peasants' Brawl, by Lucas Vorsterman (BASTELAER 218; HOLLSTEIN III, 218), engraving, a good impression with a vertical centre fold, in good condition (430 mm. by 535 mm.)

After PIETER BRUEGHEL THE ELDER

35 Heads of Peasants in ovals, by Adriaen Brouwer (BASTELAER 230-241; HOLLSTEIN III, 230-241), etchings, five plates from the set of twelve, late impressions, laid down and with some corners torn (each 110 mm. by 158 mm.) (5)
** Sold with two oval pen and ink drawings after Brouwer's etchings.

After PIETER BRUEGHEL THE ELDER

36 The Parable of the Blind leading the Blind, by C. J. Visscher, engraving, with margins, nicked at the edges, a little creased (179 mm. by 226 mm.)
** This is related to the painting by Brueghel in the Museo Nazionale, Naples, cf. F. Grossman, *Bruegel. The Paintings*, pls. 147-151.

After JAN WELLENS DE COCK

37 ST. CHRISTOPHER AND THE INFANT CHRIST (LAFOND 23; NAGLER, *Mon.* I, 234; HOLLSTEIN III, 15), engraving by Cornelis Danckertz, with a bunch of grapes watermark, trimmed close and with the bottom border cut, some tears and nicks round the edges (reinforced), a vertical printer's crease (240 mm. by 319 mm.)
** The inscription 'J. Kock C. Dankertz ex' has been cut on this impression. The print is in fact directly copied from a painting by Jan Wellens de Cock in the von Bissing collection, Munich. cf. Max J. Friedlander, *Die altniederländische Malerei*, vol. XI, pp. 59-61 and pl. XLV; Max J. Friedlander, *Jan de Cock oder Lucas Kock*, in *Miscellanea Leo van Puyvelde*, Brussels, 1949, pp. 84-88.

ADRIAEN COLLAERT

38 Scenes from the Old Testament illustrating Wisdom, Piety, Knowledge, etc., after Johan Stradanus (HOLLSTEIN IV, 3-9), engravings, the set of seven numbered plates, with margins and in good condition (each 216 mm. by 276 mm.) (7)

ADRIAEN COLLAERT

39 The Life of St. Theresa of Avila (HOLLSTEIN IV, 230-248), engravings, ten plates from the set of nineteen, all with margins, the bottom left corners torn and repaired, otherwise in good condition (each 183 mm. by 217 mm.) (9)

ADRIAEN COLLAERT

40 The Four Times of Day, showing allegorical figures with landscapes below them, after Marten de Vos (HOLLSTEIN IV, 441-444), engravings, the set of four, all with margins and in good condition (each 205 mm. by 258 mm.) (4)

ADRIAEN COLLAERT

41 The Months (Menses XII Anni Solaris . . .) showing peasants in landscapes engaged in seasonal occupations, after Joost de Momper (HOLLSTEIN IV, 559-570), engravings, title and the set of twelve plates, all with margins and in good condition (each 208 mm. by 263 mm.) (13)

SIR ANTHONY VAN DYCK

42 PORTRAIT OF FRANS SNYDERS (WIBIRAL 11; HOLLSTEIN VI, 11), etching, second state, with letters but still the head and shoulders only, printed on vellum, in good condition (size of vellum 243 mm. by 159 mm.)

SIR ANTHONY VAN DYCK

43 Portrait of Jan Brueghel (WIBIRAL 1; HOLLSTEIN VI, 1), sixth state; Anthony Cornelissen (WIBIRAL 1; HOLLSTEIN VI, 3), seventh state, the bottom left corner cut away; Self portrait of the Artist (WIBIRAL 4; HOLLSTEIN VI, 4), third state; and Erasmus of Rotterdam (WIBIRAL 5; HOLLSTEIN VI, 5), cut close all round, etchings (4)



FRANCISCVS SNYDERS

VENATIONVM, FERARVM, FRUCTVVM, ET OLERVM PICTOR ANTVERPIÆ.

Ant. van Dyck pinxit et fecit aqua forti.

SIR ANTHONY VAN DYCK

44 Portrait of Frans Francken (WIBIRAL 6; HOLLSTEIN VI, 6), sixth state; Joost de Momper (WIBIRAL 7; HOLLSTEIN VI, 7), third state; Paulus Pontius (WIBIRAL 9; HOLLSTEIN VI, 9), sixth state; and Jan Snelling (WIBIRAL 10; HOLLSTEIN VI, 10), fifth state, etchings (4)

SIR ANTHONY VAN DYCK

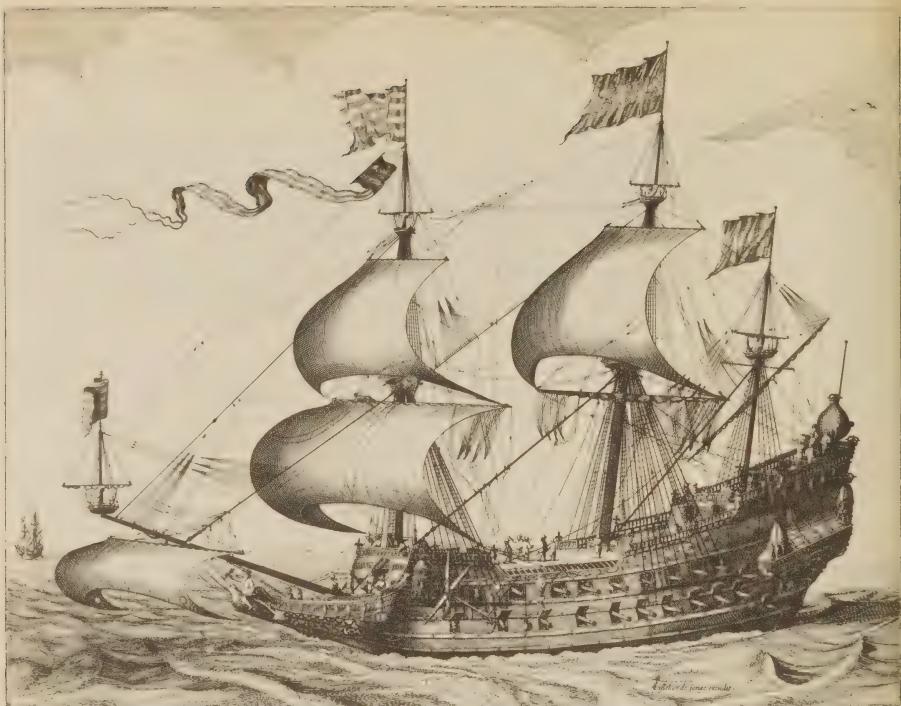
45 Portrait of Frans Snyders (WIBIRAL 11, HOLLSTEIN VI, 11), fifth state, a duplicate from the Museum of Fine Arts, Boston; Antonius Triest, Bishop of Ghent (WIBIRAL 13; HOLLSTEIN VI, 13), sixth state; Paul de Vos (WIBIRAL 16; HOLLSTEIN VI, 16), fifth state; and Jan de Wael (WIBIRAL 17; HOLLSTEIN VI, 17), fifth state, etchings (4)

REMBRANDT VAN RIJN

46 THE DESCENT FROM THE CROSS BY TORCHLIGHT (B., R., s. 83; h. 280; B.B. 54-9), etching, first state, a good impression, with 12 mm. margins, with tears along the edge of the left margin, one pinhole, otherwise in good condition (211 mm. by 162 mm.)



LOT 46



LOT 47



LOT 48

Claesz Jan Visscher

47 A DUTCH MAN-OF-WAR IN FULL SAIL, c. 1626, inscribed 'C. J. Visscher de jonghe excudit' (F. Muller, *Beredeneerde Beschrijving van Nederlandsche Historieplaten* (Amsterdam, 1863-1870), vol. III, Suppl. no. 1555a), engraving, with small margins, a tear repaired (260 mm. by 334 mm.)

Claesz Jan Visscher

48 A DUTCH MAN-OF-WAR IN FULL SAIL, called Amilia, c. 1626, inscribed 'C. J. Visscher de Jonghe excudit' (F. Muller, *Beredeneerde . . . ,* Suppl. no. 1555a), engraving with small margins, with two pin-holes (260 mm. by 334 mm.)

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4 Lewis, R. E.	35	98.00	29 Craddock &		
5 Lewis, R. E.	2	5.60	Barnard	60	168.00
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7 Sewell, B.	250	700.00	31 Walz	40	112.00
8 Schab, W. H.	300	840.00	32 Lawson, E. M.	45	126.00
9 Picard, L. H.	850	2,380.00	33 Barling, R. M.	420	1,176.00
10 Picard, L. H.	400	1,120.00	34 Burnett, R. L.	22	61.60
11 Evans, D. E.	450	1,260.00	35 Craddock &		
12 Picard, H.	380	1,064.00	Barnard	2	5.60
13 Lepsius, Mrs.	350	980.00	36 Lawson, E. M.	16	44.80
14 Sewell, B.	1,100	3,080.00	37 Brussels Print Room	5	14.00
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21 Colnaghi	210	588.00	Barnard	2	5.60
22 Cockett	60	168.00	44 Campbell, A. G.	2	5.60
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24 Michel	190	532.00	46 Laube	550	1,540.00
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